LOYOLA UNIVERSITY

Bulletin No. 7

NEW ORLEANS, LA.

COLLEGE OF MUSIC

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Set II

VOL. XLIII

September, 1961

• ACCREDITATION

LOYOLA UNIVERSITY

Founded in 1912

• Loyola University, incorporated April 15, 1912.

Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Member of:
Southern Association of Colleges and Secondary Schools
National Catholic Educational Association
Jesuit Educational Association
Association of American Colleges

Accredited by the National Council for Accreditation of Teacher Education.

The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the National Association of Schools of Music.

Ad Majorem Dei Gloriam

oyola university

college of music bulletin

★

1961-1962

6363 St. Charles Avenue
New Orleans 18, Louisiana

1961 - CALENDAR - 1961

JANUARY

S	M	T	W	T	F	S
★	★	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	★	★	★
29	30	31	—	—	—	—
—	—	—	—	—	—	—

APRIL

S	M	T	W	T	F	S
—	—	—	—	—	—	★
★	★	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	—	—	—	—	—	—

JULY

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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	★	—	—	—	—	—

OCTOBER

S	M	T	W	T	F
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8	9	10	11	12	13
15	16	17	18	19	20
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FEBRUARY

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12	★	★	15	16	17	18
19	20	21	22	23	24	25
26	27	28	—	—	—	—
—	—	—	—	—	—	—

MAY

—	1	2	3	4	5	6
7	8	9	10	★	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	—	—	—
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AUGUST

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6	7	8	9	10	11	12
13	14	15	16	17	18	19
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27	28	29	30	31	—	—
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NOVEMBER

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12	13	14	15	16	17
19	20	21	★	★	★
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MARCH

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26	27	28	29	★	★	—
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JUNE

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DECEMBER

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3	4	5	6	7	★
10	11	12	13	14	15
17	★	★	★	★	★
24	★	★	★	★	★
31	—	—	—	—	—

1962 - CALENDAR - 1962

JANUARY

S	M	T	W	T	F	S
—	★	★	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	★	★	★
28	29	30	31	—	—	—
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APRIL

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	★	★	★
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JULY

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OCTOBER

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FEBRUARY

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MAY

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27	28	29	30	★	—	—
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AUGUST

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MARCH

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4	★	★	7	8	9	10
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DECEMBER

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Session Calendar

1961-1962

Fall Session

September	6-9	Freshman Orientation and Registration.
September	7-8	Registration of Sophomores, Juniors and Seniors.
September	11	Official opening of Fall Semester. Mass of the Holy Spirit 12 noon
September	12	Lectures and classes begin at 8:10 A.M.
September	15	Terminal date for admissions.
September	18	Loyola Concert.
September	19	Latest date for changes in undergraduate class schedules.
September	29	Latest date for official withdrawal from courses.
October	8	President's Reception for Faculty.
October	16	Loyola Concert.
November	1	Feast of All Saints. University holiday.
November	2	Mid-semester examinations begin.
November	11	Memorial Mass for deceased faculty members, alumni and students.
November	20	Loyola Salon Concert.
November	22-26	Thanksgiving holidays begin after last class on Tuesday, November 21, through Saturday
December	4	Loyola Concert.
December	8	Feast of the Immaculate Conception. University holiday.
December	16	Christmas holidays begin after last class.

1962

January	3	Classes resumed.
January	8	Loyola Concert.
January	15	Final Examinations begin.
January	15	Loyola Concert.
January	25	End of Fall Semester.

Spring Session

January	25-27	Mid-session holidays. Registration of new students.
January	29	Official opening of Spring Semester. Lectures and classes begin. Fee for late registration.
February	5	Loyola Concert.
February	6	Latest date for registration or changes in class schedules.
February	15	Latest date for applications of candidates for degrees to be conferred in May, 1961. Last day for official withdrawal from courses. Graduation fees due.
February	19	Loyola Concert.
March	5-6	Mardi Gras. University holiday.
March	12	Loyola Salon Concert.
March	19	Mid-semester examinations begin.
March	26	Loyola Concert.
April	9	Loyola Concert.
April	18	Easter holidays begin after last class.
April	24	Classes resumed.
April	30	Loyola Salon Concert.
May	7	Loyola Concert.
May	16	Senior examinations begin.
May	22	Award Day Ceremonies at 11:00 A.M. in Fieldhouse.
May	23	Examinations begin for underclassmen.
May	27	Baccaulaureate Mass, 10:00 A.M.
May	30	Award Night College of Music.
May	31	Ascension Thursday, University holiday. Commencement exercises.

Board of Directors of the University

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Vice-President

Rev. Harry Heiter, S.J., A.B., S.T.L., Secretary

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

Rev. James F. Whelan, S.J., Ph.D.

University Council of Deans

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Dean of Faculties, Dean of College of Arts and Sciences

Rev. Bernard A. Tonnar, S.J., A.M., S.T. L., Assistant Dean

Rev. Robert L. Boggs, S.J., A.B., S.T.L., Dean of Students

Frank J. Houghton, D.D.S., F.A.C.D., Dean of School of Dentistry

Antonio E. Papale, A.B., LL.B., Dean of School of Law

Edward Joseph Ireland, A.B., B.S., M.S., Ph. D., Dean of College of Pharmacy

Henry J. Engler, Jr., M.B.A., Dean of College of Business Administration

Raymond P. Witte, Ph.D., Director of Evening Division

College of Music

Affiliated in 1931

Officers of Administration

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Dean of Faculties

Michael J. Carubba, B.M.E., Mus.M., M.M.E., Administrator, College of Music

Ernest E. Schuyten, Mus.D., F.N.C., Dean Emeritus

Rev. Robert L. Boggs, S.J., A.B., S.T.L., Dean of Students

Miss Rosalie J. Parrino, B.B.A., Assistant Dean of Students

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

Miss Carmel V. Discon, A.M., Registrar

Rev. Thomas L. MacNair, S.J., A.B., S,T.L., University Chaplain

Mr. James W. Dyson, A.M., B.S., in Library Science, Librarian

Rev. Alvin J. Pilié, S.J., A.B., S.T.L., Chaplain, College of Music

Mrs. Yolande de Reyna Tallman, B.M., Secretary

College of Music Faculty

Applied Music

Piano

Guy F. Bernard, *Professor, Chairman*
B.M., Loyola University, Mus.M., Eastman School of Music
Charles E. Braswell, *Assistant Professor*, B.M., No. Texas University, M.M., American Conservatory of Music, R.M.T., Kansas University
Francis A. Cassanova, *Instructor*, B.M., Loyola University
Gladys Fisher Gay, *Instructor*, B.M., N. O. Conservatory of Music
Orval Klopp, *Instructor*, B.M., Lebanon Valley College
Janet Sitges Martin, *Instructor*, B.M., Florida State, M.A., Mills College, California
Eugie Tebault Passera, *Professor*, B.M., Loyola University

Organ

Elizabeth B. Schwarz, B.M.E., Loyola University, *Instructor*
Elise Cambon, B.A., Mus.M., University of Michigan

Voice

Dorothy Brumfield Hulse, *Professor, Chairman*
B.M., Loyola University
Marguerite Castellanos Taggart, *Instructor*
Maria Tortorich, *Instructor*, B.M., Loyola University
Elisabeth Wood, *Professor*

Diction

Marguerite Castellanos Taggart, *Instructor*

Violin

Russell Bobrowski, *Instructor*

Viola

Staff

Violoncello

Hal Runyan, *Instructor*

Double Bass

Bruce Butler, Mus.M., Eastman School of Music, *Instructor*

Harp

Mme. Lucienne Lavedan, *Instructor*, B.A., Dominican College; Longy School of Music

Flute

Kenneth E. Scutt, *Instructor*, B.M., Curtis Institute of Music, Mus.M., Kansas City Conservatory
Michael Carubba, *Assistant Professor*, B.M.E., Loyola University, Mus.M., M.M.E., Louisiana State University

Oboe

Staff

Clarinet

Michael Carubba, *Assistant Professor*
Ronald deKant, *Instructor*, Julliard School of Music

COLLEGE OF MUSIC FACULTY—Continued

Bassoon
MICHAEL CARUBBA, *Assistant Professor*

French Horn
ROBERT BONNEVIE, *Instructor*, B.M., Curtis Institute

Trumpet
GEORGE A. JANSEN, *Instructor*, Juilliard School of Music

Trombone
GLENN A. DODSON, *Instructor*

Tuba
BRUCE BUTLER, *Instructor*, Mus. M. Eastman School of Music

Percussion
FRANK STONE, *Instructor*

Theory

GUY BERNARD
JOHN BUTLER, *Instructor*, B.M., Louisiana State University, Mus. M., Eastman School of Music; Mus. Doc., Eastman School of Music
MICHAEL CARUBBA
CHARLES BRASWELL
JANET MARTIN

Composition

JOHN BUTLER, *Mus. Doc.*, Eastman *School of Music*

Music Education

MICHAEL CARUBBA, M.M., M.M.E., *Chairman*
CHARLES BRASWELL
GEORGE JANSEN

Music Ensembles

MICHAEL CARUBBA
GEORGE JANSEN
ARTHUR COSENZA

Liturgical Music

ELISE CAMBON, B.A., M.M., *Chairman*
JOHN BUTLER
VIRGINIA KOCK, B.A., B.S.M.
MICHAEL CARUBBA

Music Therapy

CHARLES BRASWELL, M.M., M.M.E., *Chairman*
MICHAEL CARUBBA

The College of Music

HISTORY

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatory of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

ORGANIZATIONS

Loyola University Chorus

The Loyola University Chorus is emphasized in the curriculum because it offers students an indispensable experience in collective performance and interpretation. The Alumni of the University are invited to join this organization.

Loyola Chapel Choir

A small group composed of outstanding voices organized for the purpose of promoting a better understanding of genuine Catholic Sacred Music.

University Band

Membership in the University Concert Band is open to the students of the College of Music if they have the required ability and training.

Opera Workshop

The Class concentrates on music, text, and stage direction simultaneously. In addition to learning the staging of their own parts in scenes or complete operas, the students learn general information about operatic stage deportment that may be applied to any role in the future. The emphasis is placed on opera that is good theatre.

Loyola Salon of Music

Founded by Rev. Jos. B. Bassich, S.J., for the purpose of providing an audience for advanced students appearing in concerts. President for 1960-1961 Mrs. Chester Mehurin.

Religious Organizations

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalities of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life.

Student Retreat

Each year all Catholic students in the University must make an annual retreat which is a character-building and soul-strengthening series of intellectual and spiritual exercises.

Phi Beta

Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts. Carroll Lascola, President, 1960-61.

Phi Mu Alpha

Phi Mu Alpha Sinfonia Fraternity of America, was organized to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members and to encourage loyalty to Alma Mater.

Phi Mu Alpha Sinfonia was founded October 6, 1898, at the New England Conservatory, Boston, Massachusetts. Chapter Zeta Pi was established at Loyola University May 24, 1953.

Other Organizations

Students of the College of Music are eligible for membership in the Campus Capers, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda and Cardinal Key.

CONCERTS

As a means of widening the experience of the students, and as a cultural contribution to the community, the College of Music presents a series of concerts each year. These concerts consist of the following:

Faculty Recitals	Student Recitals
Faculty Ensembles	Student Ensembles
Band Concerts	Chamber Music
Loyola Salon Concerts	Motet Choir
Choral Concerts	Radio and Television

Visiting Artists

AWARDS

Phi Beta Senior Award

A plaque is awarded annually by the Alumnae Chapter of Phi Beta Fraternity to the senior who ranks highest in scholarship and musical achievement. The recipient of the plaque is chosen by a faculty committee appointed by Phi Beta.

Phi Beta Sophomore Award

An award of fifty dollars, applicable on tuition, is made annually by the Alumnae Chapter of Phi Beta Fraternity to the sophomore who has achieved the highest average for the sophomore year. The remittance will be made at the beginning of the student's junior year.

Werlein Awards

These awards are given by Mr. Philip Werlein of the Werlein's Music Company to students who have done outstanding work in their respective departments.

Dean's List

Students with the highest average and those who demonstrate special interest, cooperation and leadership are placed on the Dean's List and are eligible for an award.

Scholarships

Auditions are heid in the Spring for talented students. Scholarships are given on the basis of performance, scholarship and need.

COURSES OFFERED

The College of Music offers four-year courses leading to the degree of Bachelor of Music with the following as majors:

Composition

Voice

Piano

Piano Pedagogy

Instrumental

Organ

Liturgical Music

Music Therapy

Four-year course leading to the degree of Bachelor of Music Education with the following as majors:

Voice

Piano

Instrumental

Bachelor of Music

★

Major in . . .

Composition

Voice

Piano

Piano Pedagogy

Instrumental Music

Organ

Liturgical Music

Music Therapy

Major . . . COMPOSITION

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE**	*	JUNIOR	*	SENIOR	*
Mu131-2—Major Instrument	8	Mu231-2—Major Instrument	6	Mu331-2—Major Instrument	6	Mu431-2—Major Instrument	6
Mu121-2—Piano Class	2	Mu221-2—Piano Class	2	Mu351-2—Form & Analysis	6	Mu407-8—Music Workshop	1
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu307-8—Music Workshop	1	Mu495-6—Band or	
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Mu395-6—Band or		Mu485-6—Orchestra or	
Mu195-6—Band or		Mu295-6—Band or		Mu385-6—Orchestra or		Mu475-6—Chorus	2
Mu185-6—Orchestra or		Mu285-6—Orchestra or		Mu375-6—Chorus	2	Mu497-8—Composition	8
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu217-8—Conducting	2	Mu471-2—16th Cent. Ctpt.	4
Mu167-8—Music Appreciation	2	Mu337-8—History of Music	4	Mu397-8—Composition	6	Mu269-70—Score Analysis	2
Mu121-2—Strings	2	Mu369-70—Scoring for Band	2	Mu383-4—Orchestration	2	Mu317-8—Conducting	2
101-2—English	6	Mu297-8—Ess. of Comp.	2	Mu371-2—Counterpoint	4	Mu267 —Class Woodwind	2
105-6—Theology	4	201-2—English	6	203-301—Philosophy	6	Mu321 —Class Brass	2
	—	201-2—Philosophy	6	309-10—Theology	4	Mu421 —Class Percussion	1
	33	209-10 Theology	4			311-12—Theology	4
Elective: Each year						302-3 —Philosophy	6
Woodwind or Brass							
Ensemble			41		39		40

* Semester hours per year.

** After the sophomore year, composition majors are required to give yearly public performances of original works written in composition class. Candidates for the degree must maintain at least a B average in theoretical courses throughout the four-year period. In addition, candidates must pass an oral examination which includes a knowledge of the repertoire of the masters past and present.

Major . . . VOICE **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Voice	8	Mu231-2—Voice	8	Mu331-2—Voice	8	Mu431-2—Voice	8
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu311-2—Form & Analysis	6	Mu371-2—Counterpoint	4
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu375-6—Chorus	2	Mu337-8—History of Music	4
Mu167-8—Music Appreciation	2	Mu235-6—Opera Workshop	2	Mu307-8—Music Workshop	1	Mu435-6—Opera Workshop	2
Mu135-6—Opera Workshop	2	Mu275-6—Chorus	2	Mu335-6—Opera Workshop	2	Mu407-8—Music Workshop	1
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	101-2—German	6	Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	101-2—French	6	203-301—Philosophy	6	Mu417-8—Conducting	2
101-2—Italian	6	201-2—English	6	309-10 Theology	4	101-2—Spanish	6
101-2—English	6	201-2—Philosophy	6			302-3—Philosophy	6
105-6—Theology	4	209-10 Theology	4			311-2—Theology	4
	39		43		35		39
						Total	156

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE		JUNIOR**		SENIOR***	
Mu131-2—Piano	8	Mu231-2—Piano	8	Mu331-2—Piano	8	Mu431-2—Piano	8
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu311-2—Form & Analysis	6	Mu371-2—Counterpoint	4
Mu167-8—Music Appreciation	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu307-8—Music Workshop	1	Mu337-8—History of Music	4
Mu107-8—Music Workshop	1	Mu277-8—Piano Literature	2	Mu345-6—Chamber Music	2	Mu407-8—Music Workshop	1
Mu177-8—Piano Literature	2	201-2—English	6	Mu381-2—Accompaniment	2	Mu445-6—Chamber Music	2
101-2—English	6	201-2—Philosophy	6	Mu377-8—Piano Literature	2	Mu481-2—Accompaniment	2
105-6—Theology	4	209-10 Theology	4	203-301 —Philosophy	6	Mu477-8—Piano Literature	2
				309-10 —Theology	4	302-3—Philosophy	6
						311-12 Theology	4
	31		35		33		35
						Total	134

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO PEDAGOGY — Degree . . . B.M.

FRESHMAN	*	SOPHOMORE		JUNIOR		SENIOR**	
Mu129-30—Piano	8	Mu229-30—Piano	8	Mu329-30—Piano	8	Mu429-30—Piano	8
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu311-2—Form & Analysis	6	Mu489-90—Piano Pedagogy & Materials	4
Mu167-8—Music Appreciation	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu371-2—Counterpoint	4
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu307-8—Music Workshop	1	Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	Mu277-8—Piano Literature	2	Mu345-6—Chamber Music	2	Mu337-8—History of Music	4
Mu177-8—Piano Literature	2	201-2—English	6	Mu381-2—Accompaniment	2	Mu407-8—Music Workshop	1
101-2—English	6	201-2—Philosophy	6	Mu377-8—Piano Literature	2	Mu445-6—Chamber Music	2
105-6—Theology	4	209-10 Theology	4	203-301 —Philosophy	6	Mu481-2—Accompaniment	2
				309-10 —Theology	4	Mu477-8—Piano Literature	2
						302-3—Philosophy	6
						311-12 Theology	4
	31		35		33		39
						Total	138

*Semester hours per year

**Senior recital required for graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Major Instrument	8	Mu231-2—Major Instrument	8	Mu331-2—Major Instrument	8	Mu431-2—Major Instrument	8
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu121-2—Minor Instrument	2	Mu371-2—Counterpoint	4
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu311-2—Form & Analysis	6	Mu484- —Orchestration	3
Mu167-8—Music Appreciation	2	Mu295-6—Orchestra, Band or		Mu395-6—Orchestra, Band or		Mu337-8—History of Music	4
Mu195-6—Orchestra, Band or		Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu495-6—Orchestra, Band or	
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu307-8—Music Workshop	1	Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	201-2—English	6	Mu345-6—Chamber Music	2	Mu407-8—Music Workshop	1
101-2—English	6	201-2—Philosophy	6	Mu317-8—Conducting	2	Mu445-6—Chamber Music	2
105-6—Theology	4	209-10 Theology	4	203-301 Philosophy	6	Mu419-20 Conducting	2
				309-10 Theology	4	302-3—Philosophy	6
						311-2—Theology	4
	31		35		33		36
						Total	135

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . ORGAN **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Organ	6	Mu231-2—Organ	6	Mu331-2—Organ	6	Mu431-2—Organ	6
Mu193 —Gregorian Chant	3	Mu219-20—Gregn. Chironomy	3	Mu375-6—Polyphony	1	Mu181-2—Organ Accomp.	3
Mu111-2—Theory	6	Mu293-4—Gregorian Chant	3	Mu137-8—Church Music Hist.	2	Mu106 —Music of the Liturgy	1
Mu101-2—Liturgical Singing	1	Mu211-2—Theory	6	Mu371-2—Counterpoint	6	Mu337-8—History of Music	4
Mu239 —Vocal Methods	2	Mu275-6—Polyphony	1	Mu117-8—Polyphonic Con.	1	Mu217-8—Polyphonic Conduct.	1
Social Studies	6	201-2—English	6	201-2—German	6	Social Studies	6
101-2—English	6	201-2—Philosophy	6	309-10—Theology	4	203-301—Philosophy	6
101-2—German	6	209-10—Theology	4				
105-6—Theology	4						
	40		35		26		27

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . GREGORIAN CHANT

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR	*
Mu193 —Gregorian Chant	3	Mu293 —Gregorian Chant	3	Mu319-20—Greg. Chironomy	3	Mu117 —Polyphonic Conduct.	3
Mu101-2—Liturgical Singing	1	Mu219-20—Greg. Chironomy	3	Mu201-2—Liturgical Singing	1	Mu387 —Greg. Accomp.	3
Mu405-6—Liturgy	2	Mu275-6—Polyphony	1	Mu106-206—Music of the Liturgy	2	Mu306-406—Music of the Liturgy	2
Mu131-2—Piano	2	Mu223-4—Liturgical Latin	2	Mu375-6—Polyphony	1	Mu431-2—Organ	4
Mu239 —Vocal Methods	2	Mu231-2—Organ	2	Mu331-2—Organ	4	Mu337-8—History of Music	4
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu137-8—Church History	2	Social Studies	6
Social Studies	6	201-2—English	6	Mu371-2—Counterpoint	6	406-7—Philosophy	6
101-2—English	6	201-2—Philosophy	6	Elective	2		
101-2—Latin	6	209-10—Theology	4	101-2—French	6		
105-6—Theology	4			309-10—Theology	4		
	38		33		31		28

*Semester hours per year.

Major . . . MUSIC THERAPY

Degree . . . B.M.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR	
Mu127-8—Major Instrument or Voice	6	Mu227-8—Major Instrument or Voice	6	Mu327-8—Major Instrument or Voice	6	Mu427-8—Major Instrument or Voice	6
Mu121-2—Minor Instrument or Voice	2	Mu221-2—Minor Instrument or Voice	2	Mu321-2—Minor Instrument or Voice	2	Mu421-2—Minor Instrument or Voice	2
Mu121-2—Strings	2	Mu221-2—Woodwinds	2	Mu321-2—Brass	2	Mu421- —Percussion	1
Mu111-2—Theory I	6	Mu211-2—Theory II	6	Mu311-2—Form & Analysis	6	Mu121- —Organ	1
Mu167-8—Music Appreciation	2	Mu —Orchestra, Band or Chorus	2	Mu —Orchestra or Band*		Mu —Orchestra, Band or Chorus	2
101-2—English	6	Mu213-4—Readings for Music Therapists	1	Mu375-6—Chorus	2	Mu417 —Conducting	1
Bl 103 —Biology	4	201-2—English	6	Mu317-8—Conducting	2	Mu433 —Hospital Techniques in Music Therapy	2
Ed187 —Phys. Ed. Folk and National Dances	2	Ed 230 —Child Psychology	3	Mu337-8—History of Music	4	Mu453-4—Psychology of Music	4
Pl 201-2—Philosophy	6	Ed 287 —Phys. Ed Square and Creative Dance	2	Mu313-4—Readings for Music Therapists	1	Mu463 —Influence of Music on Behavior	3
105-6—Theology	4	Sl 101 —Sociology	3	Mu334 —Applied Functional Music	2	Mu444 —Hospital Orientation	2
		301 —Psychology	3	Mu343 —Mus. Ther. Wkshop	2	Mu413-4—Readings for Music Therapists	1
		209-10 Theology	4	Sl 311 —Group Conflict and Cooperation	3	Sl 312 —Social Psychology	3
				Abnormal Psychology	3	Ed302 —Adolescent Psychology	3
				Bl 206-7—Human Anatomy and Physiology	4	311-2—Theology	4
				309-10—Theology	4	—Senior Recital	
				—Junior Recital Psychiatric Evaluation		Mu483 —Clinical Training**	1
	40		40		43		36
						Total	159

*For Instrumentalists

**To be completed after the Senior year

Bachelor in Music Education

★

Major in . . .

Voice

Piano

Instrumental Music

Major . . . PIANO

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Piano	3- 3	Mu227-8—Piano	3- 3	Mu327-8—Piano	3- 3	Mu427-8—Piano	4- 2
Mu121-2—Minor in Applied Music	1- 1	Mu221-2—Minor in Applied Music	1- 1	Mu321-2—Minor in Applied Music	1- 1	Mu471-2—Counterpoint	2- 2
Mu111-2—Theory I	3- 3	Mu211-2—Theory II	3- 3	Mu311-2—Form & Analysis	3- 3	Mu417-8—Conducting II	1- 1
Mu167-8—Music Appreciation	1- 1	Mu275-6—Chorus	1- 1	Mu337-8—History of Music	2- 2	Mu475 —Chorus	1
Mu175-6—Chorus	1- 1	Mu207-8—Music Workshop	½-½	Mu317-8—Conducting I	1- 1	Mu407 —Music Workshop	½
Mu107-8—Music Workshop	½-½	Mu277-8—Piano Literature	1- 1	Mu375-6—Chorus	1- 1	Mu477-8—Piano Literature	1- 0
Mu177-8—Piano Literature	1- 1	111-2—Mathematics	3- 3	Mu307-8—Music Workshop	½-½	Mu481 —Accompaniment	0
101-2—English	3- 3	201-2—English	3- 3	Mu377-8—Piano Literature	1- 1	101 —Sociology	3
103 —Biology	4-	202-3—Philosophy	3- 3	Mu381-2—Accompaniment	0- 0	351 —Education (methods and materials for B.M.E.)	3
103 —Chemistry	4	103 —Physics	4	301-2—Education	3- 3	350 —Education	- 6
105-6—Theology	2- 2	105 —Economics	3	201-2—History	3- 3	302-3—Philosophy	3- 3
Ed 100-333	3- 3	309-10 Theology	2- 2	150-1—Physical Ed.	2- 2	405 —Liturgy	2
	22½-22½		24½-23½	309-10 Theology	2- 2		20½-14
		(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)			22½-22½	Elective: Mu484-5—Orchestration	2- 2

* A Senior Recital Required for Graduation

Major . . . VOICE **Degree . . . B.M.E.**

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Voice	3- 3	Mu227-8—Voice	3- 3	Mu327-8—Voice	3- 3	Mu427-8—Voice	4- 2
Mu121-2—Piano	1- 1	Mu221-2—Piano	1- 1	Mu321-2—Piano	1- 1	Mu371-2—Counterpoint	2- 2
Mu111-2—Theory I	3- 3	Mu211-2—Theory II	3- 3	Mu311-2—Form & Analysis	3- 3	Mu417-8—Conducting II	1 -1
Mu167-8—Music App'n	1- 1	Mu275-6—Chorus	1- 1	Mu337-8—History of Music	2- 2	Mu476 —Chorus	1
Mu175-6—Chorus	1- 1	Mu207-8—Music Workshop	½-½	Mu317-8—Conducting I	1- 1	Mu407 —Music Workshop	½
Mu107-8—Music Workshop	½-½	Mu235-6—Opera Workshop	1- 1	Mu375-6—Chorus	1- 1	101 —Sociology	3
101-2—English	3- 3	111-2—Mathematics	3- 3	Mu307-8—Music Workshop	½-½	351 —Education (methods and Materials for B.M.E.)	3
103 —Biology	4	201-2—English	3- 3	Mu335-6—Opera Workshop	1- 1		
103 —Chemistry	4	202-3—Philosophy	3- 3	301-2—Education	3- 3	350 —Education	- 6
105-6—Theology	2- 2	103 —Physics	4	201-2—History	3- 3	302-3—Philosophy	3- 3
Ed 100-333	3- 3	105 —Economics	- 3	150-1—Physical Ed.	2- 2	405 —Liturgy	2
		209-10 Theology	2- 2	309-10 Theology	2- 2		
	21½-21½		24½-23½		22½-22½		19½-14
		(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)		Elective: Mu484-5—Orchestration	2- 2		

* A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL MUSIC — Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Major Instrument	2- 2	Mu227-8—Major Instrument	2- 2	Mu327-8—Major Instrument	2- 2	Mu427-8—Major Instrument	2- 2
Mu121-2—Piano (Class)	1- 1	Mu221-2—Piano	1- 1	Mu321-2—Class Brass	2- 2	Mu421 —Class Percussion	1
Mu121-2—Strings (Class)	1- 1	Mu211-2—Theory II	3- 3	Mu311-2—Form & Analysis	3- 3	Mu471-2—Counterpoint	2- 2
Mu111-2—Theory I	3- 3	Mu285-6—Orchestra or		Mu337-8—History of Music	2- 2	Mu417-8—Conducting II	1- 1
Mu167-8—Music App'n	1- 1	Mu295-6—Band	1- 1	Mu317-8—Conducting I	1- 1	Mu485 —Orchestra or	
Mu185-6—Orchestra or		Mu267-8—Class Woodwinds	2- 2	Mu385-6—Orchestra or		Mu495 —Band	1
Mu195-6—Band	1- 1	Mu207-8—Music Workshop	½-½	Mu395-6—Band	1- 1	Mu407 —Music Workshop	½
Mu107-8—Music Workshop	½-½	111-2—Mathematics	3- 3	Mu307-8—Music Workshop	½-½	101 —Sociology	3
101-2—English	3- 3	201-2—English	3- 3	Mu369-70—Scoring for Band	1- 1	351 —Education (methods and Materials for B.M.E.)	3
103 —Biology	4	202-3—Philosophy	3- 3	301-2—Education	3- 3	350 —Education	- 6
103 —Chemistry	4	103 —Physics	4	201-2—History	3- 3	302-3—Philosophy	3- 3
105-6—Theology	2- 2	105 —Economics	- 3	150-1—Physical Ed.	2- 2	405 —Liturgy	2
Ed 100-333	3- 3	209-10 Theology	2- 2	309-10 Theology	2- 2		
	21½-21½		24½-23½		22½-22½		18½-14
Elective:		Elective:				Elective:	
Woodwind or Brass Ensemble	1- 1	Mu257-8—Instrument Repair	1- 1			Mu484-5—Orchestration	2- 2
		(It is suggested that seven of the academic hours be taken in summer sessions before or after Sophomore year.)					

* A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL MUSIC (5-Year Plan) Degree . . . B.M.E.

First Year	*	Second Year	*	Third Year	*	Fourth Year	*	Fifth Year**	*
Mu127-8—Major Instrument	4	Mu227-8—Major Instrument	4	Mu327-8—Major Instrument	4	Mu427-8—Major Instrument	4	Mu417-8—Conducting	2
Mu121-2—Piano Class	2	Mu221-2—Piano Class	2	Mu311-2—Form & Analysis	6	Mu471-2—Counterpoint	4	Mu421 —Percussion Class	1
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu267-8—Class Woodwind	4	Mu321-2—Brass Class	4	Mu369-70 Scoring for Band	2
Mu167-8—Music Appreciation	2	Mu295-6—Band or		Mu395-6—Band or		Mu317-8—Conducting	2	Mu257-8—Instrument Repair	2
Mu195-6—Band or		Mu285-6—Orchestra	2	Mu385-6—Orchestra	2	Mu495-6—Band or		Mu337-8—History of Music	4
Mu185-6—Orchestra	2	Mu121-2—String Class	2	Mu307-8—Music Workshop	1	Mu485-6—Orchestra	2	Mu —Band and Ensemble	
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Mu355-6—W.W. Ensemble or	2	Mu455-6—W.W. Ensemble or	2	non-credit	
Mu155-6—W.W. Ensemble or		Mu255-6—W.W. Ensemble or		Mu365-6—Brass Ensemble	2	Mu465-6—Brass Ensemble	2	105 —Economics	3
Mu165-6—Brass Ensemble	2	Mu265-6—Brass Ensemble	2	111-12—Mathematics	6	Mu407-8—Music Workshop	1	101 —Sociology	3
101-2—English	6	201-2—English		202-3—Philosophy	6	302-3—Philosophy	6	351 —Education	3
105-6—Theology	4	100-333—Education	6	103 —Biology	4	301-2—Education	6	350 —Education	6
		201-2—History	6	103 —Chemistry	4	103 —Physics	4	405 —Liturgy	2
		209-10 Theology	4			150-1—Physical Ed.	4		
	29		41		39		39		28

*Semester hours per year

**A Senior recital required for graduation

***R.O.T.C. (for men)

Description of Courses

★

Applied Music

Music Education

Music Therapy

Theory

Ensembles

Applied Music

Piano

GUY F. BERNARD, *Chairman*

General Information—The piano department of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward the Bachelor of Music degree with a major in piano or piano pedagogy. Other degrees which may have an emphasis on piano are the Bachelor of Music Education and the Bachelor of Music in Music Therapy. Students enrolled in other degree programs in the College of Music are required to have a basic knowledge of the piano. In addition, the department is designed to meet the needs of students from other departments of the University who wish to take piano for cultural reasons.

Entrance Requirements—To enter the four-year degree course in Piano, Piano Pedagogy, Music Education or Music Therapy, the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

Departmental Examinations—Examinations are held at the end of each semester for all students enrolled in the piano department. Grades are dependent upon performance and the amount of prescribed material learned.

Special Examinations—Entrance examinations are given to all freshmen and transfer students enrolling in the piano department. Students enrolled in the Bachelor of Music degree program as piano majors must pass a formal faculty jury examination toward the end of the Sophomore year. At this time the faculty will decide whether or not such students possess the capabilities to continue as piano majors.

Accompaniment—Students having majors in Piano or Piano Pedagogy, or having major emphasis in piano in the Music Education or Music Therapy programs, are required to accompany in the instrumental or vocal department for a period of at least one hour per week.

Mu 001-2 PREPARATORY PIANO—Designed for students who do not meet the entrance requirements for Mu 127, Mu 129 or Mu 131. This course may also be elected in preparation for Mu 121 or by beginning piano students from other departments of the University. *no credit*

Mu 121-2 PIANO (Minor)—Students taking degree programs in the College of Music which require a minor in piano should elect this course. *1 hour per semester*

Mu 125-6 Freshman Piano—Students from other colleges and departments of the University who wish to take piano for credit should elect this course. One hour lesson or two half-hour lessons per week *1 hour per semester*

Mu 127-8 Freshman Piano—For Music Education and Music Therapy majors whose major instrument is piano. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; Sonatas equivalent in difficulty to Beethoven Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *3 hours per semester*

Mu 129-30 Freshman Piano—For Piano Pedagogy majors. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 131-2 Freshman Piano—For Piano majors. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 177-8 Piano Literature Seminar—Keyboard music of the 16th Century, up to and including the works of J. S. Bach. *2 hours per semester*

Mu 221-2 Piano (Minor)—Continuation of Mu 121-2. *1 hour per semester*

Mu 225-6 Sophomore Piano—Continuation of Mu 125-6. *1 hour per semester*

Mu 227-8 Sophomore Piano—Continuation of Mu 127-8. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; Sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *3 hours per semester*

Mu 229-30 Sophomore Piano—Continuation of Mu 129-30. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Haydn or Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixth and tenths; arpegii. *4 hours per semester*

Mu 231-2 Sophomore Piano—Continuation of Mu 131-2. Bach, Three Part Invention; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *4 hours per semester*

Mu 277-8 Piano Literature Seminar—Piano music of Haydn, Mozart, Beethoven. *2 hours per semester*

Mu 325-6 Junior Piano—Continuation of Mu 225-6. *1 hour per semester*

Mu 327-8 Junior Piano—Continuation of Mu 227-8. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *3 hours per semester*

Mu 329-30 Junior Piano—Continuation of Mu 229-30. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *4 hours per semester*

Mu 331-2 Junior Piano—Continuation of Mu 231-2. Bach, Preludes and Fugues from the Well-Tempered Clavichord, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces; one complete concerto. Students electing this course are required to play a solo recital or a recital in conjuction with another student. *4 hours per semester*

Mu 377-8 Piano Literature Seminar—Piano Music of the romantic period. *2 hours per semester*

Mu 381-2 Accompaniment—Students are taught the principles of accompanying instrumental and vocal music. Training in sight-reading is an integral part of the course. Students are assigned to serve as accompanists.
1 hour per semester

Mu 425-6 Senior Piano—Continuation of Mu 325-6.

Mu 427-8—Senior Piano—Continuation of Mu 327-8. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; one complete concerto; romantic and modern pieces; scales in double thirds and octaves. A partial recital is required for graduation. *3 hours per semester*

Mu 429-30 Senior Piano—Continuation of Mu 329-30. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A partial recital is required for graduation. *4 hours per semester*

Mu 431-2 Senior Piano—Continuation of Mu 331-2. Bach, Chomatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Brahms, Sonata in F minor; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A full recital is required for graduation. *4 hours per semester*

Mu 477-8 Piano Literature Seminar—Contemporary Music.
2 hours per semester

Mu 481-2 Accompaniment—Continuation of Mu 381-2 *1 hour per semester*

Mu 489-90 Piano Pedagogy and Materials—Instruction in class and private piano teaching; methods and materials. *2 hours per semester*

Voice

Dorothy B. Hulse, *Chairman*

Entrance Requirements—To enter the four year degree course in voice, the student should be able to sing standard songs and the simpler classics in good English, on pitch, with correct phrasing and musical intelligence. He should be able to demonstrate his ability to read a simple song at sight, and a knowledge of the rudiments of music. Some knowledge of piano is required. Entrance examinations are required.

The memorization of twelve (12) to fifteen (15) vocal selections per semester is expected of every voice major student.

End of the Second Year—At the end of the second year the student should have acquired a knowledge of breath control, tone quality, principles of enunciation and pronounciation as applied to singing. He should demonstrate his ability to sing major, minor and chromatic scales, arpeggii, exercises for agility, for sustaining tone and the classic vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio.

End of the Third Year—Toward the end of the third year, a program known as the Junior Recital consisting of eight (8) songs shall be presented.

End of the Fourth Year—The candidate for graduation should demonstrate the ability to sing in four languages, a knowledge of the general song literature and the ability to give a creditable recital of not less than sixteen songs.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group, such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

Other than English, one year each of German, French, Italian and Spanish is required.

Organ

Entrance Requirements—To enter the four-year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozart sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

End of the Second Year—At the end of the second year the student should have acquired the ability to play the following compositions or others of similar grade:

Bach (Schirmer Edition) Vol. I, No. 12, Prelude. Vol. II, No. 17, Fugue in G minor. (Ditson Edition) Selections from the Liturgical Year Organ Chorales.
Mendelssohn, Sonatas No. II, IV, V.
Hollins, Overtures C major—C minor.
Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

End of Fourth Year—At the end of the fourth year the candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach (Schirmer Edition)
Vol. IV, No. 4, Fantasia and Fugue, G minor.
Vol. IV, No. 7, Prelude and Fugue, B minor.
Vol. II, No. 12, Prelude and Fugue, D major.
Book V, Sonatas.
Franck, Chorales, Piece Heroique.
Widor, Symphony No. V.
Vierne, Symphony No. 1.
Compositions for modern organ of same grade of difficulty by standard American and foreign composers.

Violin

Entrance Requirements—To enter the four-year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the dfificulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

End of Second Year—At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four-year course the student should have had not less than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

Strings

Entrance Requirements—The entrance requirements for students of violoncello, viola, bass and harp stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

End of Second Year—At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

Woodwinds

Flute

Freshman—Andersen, Etudes, Opus 33 and 30; Barrere, The Flutist's Formulae; Boehm, 24 Caprices, Opus 26; sonatas by Bach and Handel. Technic—Long tones, attacks; major, minor and whole tone scales; broken chords and arpeggios; scales in all the articulated forms.

Sophomore—Andersen, Etudes, Opus 63 and 15; Kuhlau, Six Divertissements, Opus 68; Mozart, Concertos in D and G Major; Bach, Sonatas.

Technic—Exercises in chromatics, trills, and tremolos.

Junior—Studies from Bach; memorization of the more difficult etudes by Andersen; Paris Conservatory contest pieces; all Kuhlau duets; Jeanjean, Sixteen Studies in the Modern style; study of orchestral solo passages; pieces for solo flute.

Senior—Study of the modern flute solos; review of all the work done in the preceding three years; memorization of the solos in the orchestral repertory; Karg-Elert, 30 Caprices, Opus 107; ensemble playing: duets, trios, and quartets.

Technic—Long tones executed in different intensities, Andersen, Virtuoso Studies, Opus 60; Strauss, Orchestra Studies; studies from the works of Moyse.

Oboe

Freshman—Review of basic exercises of previous grades; Barret, Progressive Exercises; Bleuzet, Technique of the Oboe, Vols. I, II, and III; Schumann, Romances.

Technic—All scales.

Sophomore—Barret, Grand Studies or Andraud, Vade Mecum; Bleuzet, Technique of the Oboe, Vols. 1, II, and III; Handel, Sonatas.

Technic—Scales in thirds; measured trills.

Junior—Advanced exercises from Andraud, Vade Mecum; sight-reading; Paris Conservatory solos; orchestral studies; Mozart and Handel, solos; Blauzet, Technique of the Oboe, Vols. I, II, and III.

Senior—Gillet, Studies; Mozart, Quartet; Goossens, Concerto; Blauzet,

Technique of the Oboe, Vols. I, II, and III; ensemble playing.

Clarinet

Freshman—Rose, Forty Studies; Langenus, Method for Clarinet, Part 3 (Virtuoso Studies); Weber, Concertino, Fantasy, and Rondo.

Technic—Langenus, Scale Studies, or Klose Scale Studies.

Sophomore—Rose, Twenty Studies after Rode; Jeanjean, 25 Etudes; Perrier, Trente etudes (after Bach, Handel, Dont, etc.); orchestral studies; Weber and Mozart concertos.

Junior—Jeanjean, 18 Etudes; Perrier, Receuil de sonatas; orchestral studies; Brahms; two sonatas and Hindemith Sonata.

Senior—Jeanjean, 16 Etudes modernes; Perrier, Vingt-deux etudes modernes; Debussy, Rhapsodie; Reger, Bernstein and Tuthel Sonatas. Advanced orchestral studies.

Saxophone

Freshman—Labanchi-Iasilli, 33 Concert Etudes, Vol I.

Technic—Mule, Scales and Arpeggios, Vol I.

Sophomore—Labanchi-Iasilli, 33 Concert Etudes, Vol. II and III; Sellner, Progressive Studies in Articulation; Glazounov, Concerto.

Technic—Mule, Scales and Arpeggios, Vol. II.

Junior—Bach-Corroyez, 24 Pieces for Saxophone, Capelle, 20 Grand Etudes; Bozza, 12 Etudes-Caprices; Ibert, Concertino da Camera.

Technic—Mule, Scales and Arpeggios, Vol. III.

Senior—Mule, 53 Studies, 18 Exercises from Barbiguier; Decruck-Breilh 35 Modern Studies; Rascher, Top Tones and 4 Octaves Studies; Bozza, Concertino.

Bassoon

Freshman—Review of previous grades; reed making; Weissenborn, Studies, Vol. II, Opus 8; Milde, Studies in all Keys; Telemann, Sonata in F Minor, for bassoon, Vivaldi, sonatas, for violoncello.

Sophomore—Reed making; Milde, selected studies from Concert Studies, Vols. I and II; Gambaro, 18 Etudes for Bassoon; Martelli, 15 Etudes; Mozart, Concerto, K. 191; Hindemith, Sonata.

Junior—Milde, selected studies from Concert Studies, Vols. I and II; Pierne, New Technique of the Bassoon, Vol. II; Bozza, 15 Daily Studies; Orefici, Bravura Studies; Orchestral studies (memorized).

Senior—Reed making; Bertoni, 12 Modern Studies; Bozza, 15 Daily Studies; orchestral studies (memorized); Jacob, Concerto; Bozza, Concertino; Mozart, Concerto, K. 191.

Brass

Trumpet

Entrance Requirements—To enter the four-year degree course in trumpet the student should have an elementary knowledge of the pianoforte. He should have acquired the fundamentals of good tone and breath control; and elementary knowledge of all major and minor scales and arpeggi; and the ability to perform material such as is contained in the Williams method, Part II or Lillya, Book II or the like. He should have studied one or more solo numbers of good musical quality such as Balay, Petite Piece Concertante or Fitzgerald, Modern Suite.

End of Sophomore Year—At the end of the course the student should have acquired a thorough knowledge of all major and minor scales and arpeggi; have studied such etudes as may be found in the Arban Method, Gatti, Part II or Petit; 15 Technical Etudes, as written and also transposed as for C and A trumpets; have acquired the ability to perform well works of the difficulty of Balay, Piece de Concours and Ropartz, Andante and Allegro. The student should also give evidence of his ability to read compositions of moderate difficulty at sight, and should demonstrate sufficient ability to hold second chair in the performance of works for orchestra and band. He should have acquired sufficient pianistic ability to play simple accompaniments. End of Senior Year—The candidate for graduation should show adequate technic and musicianship for the competent performance of such works as the Haydn and Gianini concertos, the Fitzgerald concerto in A flat, the Vidal Concertino and the sonatas of Hindemith and Sowerby. During the four-year course the student should have

four full years of orchestral and band experience and be able to transpose and play readily parts written for trumpets in all keys. He should be competent to hold first chair in orchestra and band, and be able to read at sight with facility. He should also be able to read simple piano accompaniments at sight.

Other Orchestral Instruments

Entrance Requirements—The entrance requirements for students of viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

End of Sophomore Year—At the end of the second year the student should have acquired sufficient orchestra routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty. He should have sufficient pianistic ability to be able to play simple accompaniments.

End of Senior Year—The candidate for graduation should demonstrate a well-grounded technique and an able control of his instrument. He should be able to appear successfully as soloist in a concerto or concert piece for his instrument. He should have acquired thorough orchestral routine sufficient to enable him to hold a desk position in a professional orchestra. He should also be able to read simple piano music at sight. The student should have completed during this course, four years of orchestral training and a minimum of two year's training in the performance of chamber music.

Department of Liturgical Music

Elise Cambon, *Chairman*

Sacred Music -- Organ -- Gregorian Chant

General Information—The Department of Liturgical Music of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward a Bachelor of Music Degree with a major in Organ or Gregorian Chant. In addition, the department is designed to meet the needs of those students from other departments of the University who wish to take Organ or Gregorian Chant for cultural reasons. Special students not working for a degree are also admitted to this school. This group of students includes those who are interested in the study of music for aesthetic purposes, and professional musicians who wish to continue training in the specialized offerings of the school.

ENTRANCE REQUIREMENTS—To enter the four-year degree course in the Department of Liturgical Music with a major in Organ, the student should be grounded in a reliable piano technique. He should be able to play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods in practice. Students will be expected to have completed some of the little Preludes and Fugues by Johann Sebastian Bach, some of the Two-Part Inventions by Bach, Sonatinas by Clementi, Haydn and Kuhlau.

To enter the four-year degree course in the Department of Liturgical Music with a major in Gregorian Chant, a student should have some knowledge of elementary theory of music including the following topics: major and minor scales, key signatures, intervals, triads: notation and arrangement of simple rhythmic figures. An entrance examination in theory, voice or an instrument will precede enrollment.

Applied Instrument Requirement for Organ Major

Mu 131-2—FRESHMAN—ORGAN

Clarence Dickinson, Techniques in Organ Playing
Bach, Thirty Chorale Preludes from the Orgelbuechlein (Vol. V, Peters)
Bach, Pastorale in F Major, 4 movements (Vol. I, Peters)
Bach, Fugue in B Minor, (Vol. IV, Peters)

3 hours per semester

Mu 231-2—SOPHOMORE—ORGAN

Bach, Fifteen Chorale reludes fro mthe Orgelbuechlein (Vol. V, Peters)
Bach, Canzona in D Minor (Vol. IV, Peters)
Bach, Six Schcuebler Chorales (Vols. VI and VII, Peters)
Bach, Fantasie in G Major (Vol. IV, Peters)
Bach, Toccata and Fugue in D Minor (Vol. IV, Peters)

3 hours per semester

Mu 331-2—JUNIOR—ORGAN

Bach, Nun danket alle Gott (Vol. VII, No. 43, Peters)
Nun komm, der Heiden Heiland, (Vol. VII, No. 45, Peters)
Nun komm, der Heiden Heiland, (Vol. VII, No. 46, Peters)
Allein Gott in der Hoh sei Ehr! Trio A Major (Vol. VI, No. 7, Peters)
Schmuecke dich, O liebe Seele (Vol. VII, No. 9, Peters)
Fantasie in C Minor (Vol. IV, Peters)
Prelude and Fugue in D Major (Vol. IV, Peters)
Prelude and Fugue in G Minor (Vol. III, Peters)
Fantasie and Fugue in C Minor (Vol. III, Peters)
Trio Sonata in E Minor (Vol. I, No. 3, Peters)
Buxtehude — Prelude and Fugue in G Minor

JUNIOR RECITAL *3 hours per semester*

Mu 431-2—SENIOR—ORGAN

Bach, Prelude and Fugue in B Minor (Vol. II, No. 10, Peters)
Prelude and Fugue in G Major (Vol. II, No. 3, Peters)
Prelude and Fugue in C Major (Vol. II, No. 7, Peters)
Prelude and Fugue in A Minor
Trio Sonata in E Flat Major (Vol. I, No. 1, Peters)
Hindemith Sonatas 1, 2 or 3
Works from the early French School of organ playing by Couperin, de Grigny, Dumage and Marchand, etc.
Boehm, Prelude and Fugue in C Major
Luebeck, Prelude and Fugue in E Flat Major

3 hours per semester

SENIOR RECITAL

Applied Instrument Requirement for Gregorian Chant Major

Mu 121-2 (Piano Minor)—Credit for this course will be given by examination only. The following standard must be reached before the student can be recommended for examination: all major and minor scales in parallel and contrary motion; Bach, Two-Part Inventions; Haydn and Mozart, Sonatas; Dohnanyi, Etudes. *1 hour per semester*

Mu 231-2 Organ (Minor)

Mu 331-2 Organ (Minor)
Credit for these courses will be given by examination only. The following standard must be reached before the student can be recommended for examination: selected Chorale and Chorale Preludes from the Liturgical Year. *10 hours per semester*

Description of Courses

Mu 193 Gregorian Chant I.—Fundamentals of Gregorian Chant according to the principles of Solesmes: rhythm; modes, neums, application of these principles to the chants of the Ordinary of the Mass and a few Propers. Prerequisite: Mu 111 Theory. *3 hours per semester*

Mu 293 Gregorian Chant II.—An analysis of the musical forms of Gregorian Chant which are found in the chants of the Mass and Office. A study of psalmody with particular emphasis on the Psalms of the Vespers. Prerequisite: Mu 193, Mu 111. *3 hours per semester*

Mu 387-8 Gregorian Accompaniment—The elements of correct Chant accompaniment; study of the proper harmonic background for the chant melodies; application of the principles of accompaniment to the chants of Vespers and the propers of the Mass. *3 hours per semester*

Mu 181-2 Organ Accompaniment—A practical course designed to make the organist more resourceful in the playing of liturgical services; development of keyboard skill in modulation, transposition, accompaniment and improvisation. *3 hours per semester*

Mu 101-2 Liturgical Singing—Incorporation of the practical and artistic aspect of Gregorian Chant into general choir work. Rehearsal for sung Mass. *1 hour per semester*

Mu 201-2 Liturgical Singing—Incorporation of the practical and artistic aspect of Gregorian Chant into general choir work. Rehearsal for sung Mass. *1 hour per semester*

N.B. Liturgical singing must be taken by all Gregorian Chant majors for four years. At the end of four years, two semester hours will be given. Liturgical singing is required to be taken by organ majors for two years. Upon the completion of this work, one semester hour will be given.

Mu 219-20 Gregorian Chironomy I—The practical application of the principles of Gregorian conducting to selected Ordinaries and to the more simple Propers of the liturgical year. *3 hours per semester*

Mu 319-20 Gregorian Chironomy II—The principles of conducting Gregorian Chant, to the more difficult Propers of the Mass and to the Vespers. *3 hours per semester*

Mu 106-206 Music of the Liturgy—Interpretation through performance and discussion of the liturgical, literary and musical content of the propers of the Sunday Masses and the propers of solemn feasts. *1 hour per semester*

Mu 306-406 Music of the Liturgy—Interpretation through performance and discussion of the liturgical, literary and musical content of the propers of the Sunday Masses and the propers of solemn feasts. *1 hour per semester*

Mu 275-6 Polyphony—Polyphonic forms; the function of polyphony in the Liturgy of the Church; performances of the literature of the polyphonic schools from the fifteenth century through the first half of the eighteenth century. *1 hour per semester*

Mu 375-6 Polyphony—Polyphonic forms; the function of polyphony in the Liturgy of the Church; performance of the Literature of the polyphonic schools from the fifteenth century through the first half of the eighteenth century. *1 hour per semester*

Mu 117-8 Polyphonic Conducting—The study and practice of the elements of choral conducting in general with emphasis on techniques of conducting the great polyphonic works of the sixteenth century; techniques of gestures, interpretation, contact with singers, study and analysis of selected works from the polyphonic school of the sixteenth century. *1 hour per semester*

Mu 137-8 Church Music History—Origins; Hebrew and Greek music; first manifestations of Christian liturgical music; patristic writings concerning Gregorian Chant; Ambrosian, Gallican, Mozarabic and Byzantine Chants; the golden age of Gregorian Chant; Roman Chant; liturgical poetry in the Middle Ages; medieval theoreticians; period of decadence; restoration of Gregorian Chant. Polyphony and its development; Organum; the rise of measured music; the schools of polyphonic writing and theory; early attempts at part-writing; the "golden age" of polyphony; homophonic music; the Palestrina "renaissance"; the Caecilia movement; the contributions of the twentieth century. *1 hour per semester*

Mu 405-6 Liturgy—Divine life transmitted through Christ and His Mystical Body by means of the Liturgy; Mass, sacraments and growth in Christ; Liturgy in daily life, the prayer life of the Mystical Body and its members; corporate and individual worship. *2 hours per semester*

Mu 239 Vocal Methods—A study of vocal fundamentals and their application. *2 hours per semester*

Mu 223 Liturgical Latin—A study of the vocabulary and syntactical problems of church Latin in the Missal, the Breviary, the Ordo: Historical development of the Liturgy and of the Literature of the Church. *2 hours per semester*

Department of Music Education

Michael J. Carubba, *Chairman*

General Information

The curricula leading to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fulfill the certification requirements of the Louisiana State Board of Education.

Instructor of Vocal Music in Public or Private Schools

To qualify for this certificate an acceptable singing voice is necessary. While previous voice training is not required, voice training must be taken during the first three years.

Prerequisites for Bachelor of Music Education Degree

Entrance Requirements—To enter the four year degree course as a candidate for Bachelor of Music Education with voice as a major, the student must possess a voice of natural tone quality.

Entrance examination is required of all students.

End of the Second Year—Other than English, a year of French diction is required.

A minimum of eight (8) to ten (10) songs per semester is required.

During the Fourth Year—Music Education Majors should have a course of Vocal Methods incorporating the care of the child's voice and rote singing; problems in tone and rhythm; games suitable for kindergarten, first and second grades; material and methods for the third and fourth grades; observation; sixth, seventh and eighth grade material; courses of study for high schools; material for chorus, glee club; conducting and teaching of Music Appreciation in the intermediate, junior and senior high schools.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

All candidates for graduation are required to present a simple recital.

Instructor of Instrumental Music in Public or Private Schools

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be instructor of instrumental music, a student must complete the courses outlined in the appropriate program listed.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the

third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of eight semester hours in a string instrument, violin, viola, violincello or bass.

Under the direction of the chairman of the department of secondary brass or wood-wind instruments, the minor instruments must supplement the principal instrument in such a manner that there is preparation in woodwind, brass, and string instruments.

All B.M.E. students must take percussion in senior year.

Piano Instructor in Public or Private Schools

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedagogy and materials, and class piano methods.

A candidate for the degree of Bachelor of Music Education must attain before graduation the same level of technical skill in performance upon his principal instrument as is required of the student in the Bachelor of Music curriculum upon his major instrument at the end of the Sophomore year.

Description of Courses

Mu 107-8; Mu 207-8; Mu 307-8; Mu 407-8 Music Workshop—A four year course consisting primarily of lectures, demonstrations, and performances by guest specialists in diverse fields of music; lectures and recitals by faculty members and students. *½ hour per semester*

Mu 257 Instrument Repair—Demonstration and laboratory experience preparing the student to take care of instrument repair problems encountered in a school band. Practical care and repair of woodwinds, brasses and percussion. *1 hour per semester*

Mu 267-8 Woodwind Class—Fundamentals of embouchure formation, fingering, breathing; principles of pedagogy relating to all woodwind instruments; use and relationship for band and orchestra; methods and materials for elementary, junior, and senior high schools. *2 hours per semester*

Mu 317-8 Essentials of Conducting—Vocal or Instrumental Conducting—Applied conducting and management. Basic conducting techniques; use of the baton; organization of the junior high and high school chorus; professional ethics; techniques for rehearsal and performance. *1 hour per semester*

Mu 417-8 Instrumental or Vocal Conducting—Basic conducting techniques; use of the baton; applied conducting and management; band literature; techniques for rehearsal and performance. *1 hour per semester*

Mu 439 Elementary Vocal Methods—Rote singing and care of the child's voice; problems in tone and rhythm; games suitable for kindergarten, first and second grades; observation; sixth, seventh and eighth grades. *1 hour per semester*

Mu 440 High School Vocal Methods—The teaching of vocal music in the high school; materials for the chorus and glee club; musical entertainment; the conducting of vocal organizations. *1 hour per semester*

Mu 458 Music Essentials and Methods For Elementary Teachers—A course for the elementary teacher in the fundamentals of music; elementary piano accompaniments; rhythm band activities; sociological and psychological uses of music. *3 hours per semester*

Ed 351 Instrumental Methods and Materials—The management and administration of instrumental organizations; the techniques of teaching homogeneous and heterogeneous classes; the use of State-free materials and recently published methods; problems or organizing, scheduling, drilling, uniforming and equipping bands and orchestras. *2 hours per semester*

Mu 469-70 Scoring For Band—A study of the instruments of the band, their range and tone qualities; practical study of the art of scoring for full concert and marching band. *1 hour per semester*

Ed 351 Class Piano Methods—A required course for all seniors pursuing the Piano Teacher's Course; a study of current piano methods and standard correlated material for piano teaching. *2 hours per semester*

Department of Music Therapy

Charles Braswell, *Chairman*

There is a growing recognition of music as a medium for rehabilitation of the mentally ill and the physically handicapped. This awareness has stimulated the development of Music Therapy as a profession. Music Therapy is generally considered to mean the use of music as a therapeutic instrument available to the physician whose object is to help the patient to better mental and physical health.

Through its emotional appeal, Music Therapy can influence moods and attitudes of the mentally ill and the physically handicapped. Discouragement, depression and feelings of exclusion are common factors of mental illness. These can be alleviated by satisfaction in self-expression and by the understanding of the therapist through the medium of music therapy.

Loyola University offers undergraduate education leading to the degree of Bachelor of Music in Music Therapy. The Loyola program meets the requirements specified by the National Association for Music Therapy and the National Association of Schools of Music.

Academic Requirements

The academic preparation in Music Therapy consists of a four year collegiate program including the following minimum requirements:

Liberal Arts	30 semester hours
Physical Education	4 semester hours
Music	60 semester hours
Social Studies	8 semester hours
Psychology	16 semester hours
General Electives	8 semester hours
Hospital Orientation	2 semester hours
TOTAL	128 semester hours

Scholarship Aid

A limited number of scholarships is available to qualified students. Mr. Durel Black has provided a generous financial grant for the aid of students pursuing the program in Music Therapy.

Mu 213-4; 313-4; 413-4 Readings for Music Therapists—Seminar; a three-year course presenting standard reading material in the fields of psychology, psychiatry, sociology, anthropology and the adjunctive therapies.

Mu334 Applied Functional Music—Transposition and reading in piano; simple accompanying techniques guitar and autoharp. *2 hours per semester*

Mu343 Music Therapy Workshop—Seminar; principles of research; designing and executing an experiment; professional source materials; techniques of scientific writing. *1 hour per semester*

Mu433 Hospital Techniques in Music Therapy—Procedures involved in developing and maintaining a goal-directed music therapy program in State, V.A. and private hospitals; programming for specific types of patients; techniques in dance therapy; rhythm band; group sing. *2 hours per semester*

Mu444 Hospital Orientation—Psychiatric terminology; professional ethics; hospital organization—State, V.A., and private; management of neurotic and psychotic behavior. *2 hours per semester*

Mu453-454 Psychology of Music—Acoustics of music; sound waves and their characteristics; vibratory sources of sounds; anatomy of the hearing process; theories of hearing; neural auditory connections to the cortex; the psychology of tone; nature of the aesthetic experience; tests of musicality and talent. *2 hours per semester*

Mu463 The Influence of Music on Behavior—Historical orientation—the medical use of music; basic concepts in music therapy; music as an agent in group dynamics; research studies in music therapy. *3 hours per semester*

Mu483 Clinical Training—Six months experience in an approved psychiatric hospital under the direction of a registered music therapist is required. If the student wishes to work in a setting other than the psychiatric hospital, an additional two months is required in the specialty of his choice. *1 semester hour*

Theory

Mu 001-2 Theory—This course is designed for students without previous background who do not qualify for Theory I. Qualification is determined by the theory placement test. Material covered will be musical notation, key signatures, scales, intervals, simple rhythms, structure of triads, sight-singing and ear training. *non-credit*

Mu 111-2 Theory—Principles of chord connection in root position, first and second inversions. Harmonization of given basses and melodies using triads. Non-harmonic tones; keyboard harmony; sight-reading in treble and bass clefs; rhythmic, melodic and harmonic dictation. Principles of modulation employing non-harmonic tones and chords of the seventh. Analysis of Bach chorales. Prerequisite: Theory placement test or Mu 001-2. *3 hours per semester*

Mu 211-2 Theory—Chromatic modulation. Further study of non-harmonic tones and keyboard harmony; advanced analysis of altered chords and seventh chords; continuation of sight-singing; melodic, rhythmic, and harmonic dictation; extended analysis of Bach Chorales. *3 hours per semester*

Mu 311-2 Form & Analysis—The study of the harmonic and structural elements of musical forms, beginning with phrase construction and including song forms, rondo forms, sonata-allegro, the suite, the fugue, theme and variations, and ostinato forms (ground bass, passacaglia, chaconne). Prerequisite: Theory 211-2 *3 hours per semester*

Mu 167-8 Music Appreciation—A course designed to acquaint the student with the various categories within the art of music; stressing parts of the basic repertoire including solo, chamber, orchestral, and choral works. *1 hour per semester*

Mu 337-8 History of Music—Music of ancient civilizations; music of the Christian era; neumatic notation; the beginnings of polyphony; Ars Nova and Ars Antiqua; the Netherlands Schools; early instrumental music; sacred and secular polyphony of the 16th century; instrumental, dramatic and religious music of the Baroque Period; development of the Classical Sonata and Symphony; operatic and religious classical music; the development and diffusion of Romanticism; the art song and the rise of virtuosity in the Romantic Period; the transition to Modernism; contemporary techniques and styles; the future of music. *2 hours per semester*

Mu 371-2 Counterpoint, 18th Century—The study of contrapuntal techniques of the Baroque era, with emphasis on the inventions and fugues of J. S. Bach. Composition of at least one two-voice invention and a three-voice fugue is required. Prerequisite: Theory 211-2 *2 hours per semester*

Mu 471-2 Counterpoint—An analytical course designed to acquaint the music education student with the contrapuntal techniques of music. Prerequisite: Mu 351-2. *2 hours per semester*

Mu 269-70 Score Analysis—A seminar course in which the orchestral scoring techniques of the masters are discussed in detail. Recordings of works under discussion are to be played after each lecture. Prerequisite: Mu 383-4. *1 hour per semester*

Mu 484-5 Orchestration—Score reading; study of instrumentation; ranges, timbres, and capabilities of instruments; scoring for string, reed, and brass groups; scoring for full orchestra; transcribing music for orchestra; composing for orchestra. *1 hour per semester*

Mu 297-8 Essentials of Composition—A preliminary course in which the structure of melody, behavior of harmonic sonorities, and composition devices are studied in detail. *1 hour per semester*

Mu 397-8 Composition—A course which includes the strict composition of smaller forms, *i.e.*, song form, sonatine and rondo forms and the suite. Prerequisite: Mu 297-8. *3 hours per semester*

Mu 497-8—Composition—Strict composition of larger forms, including the passacaglia, chaconne, theme and variations, and sonata-allegro. Prerequisite: Mu 397-8. *4 hours per semester*

Ensembles

Mu135-136; Mu235-236; Mu335-336; Mu435-436 Opera Workshop—Designed to instruct singers in general stage deportment and to familiarize the student with standard operatic literature. Roles are assigned in scenes from various operas to be memorized. Upon completion of the course, the student is expected to perform before a live audience. The stress is upon opera that is good theatre; every opportunity is given for freedom of expression. The workshop meets four hours a week. (Required for all voice students). *1 hour per semester*

Mu155-156; Mu255-256; Mu 355-356; Mu455-456 Woodwind Ensemble—Study and performance of chamber music for all combinations of woodwind instruments, such as woodwind quintets, quartets and trios; quartets of flutes, clarinets and saxophones; other groups of woodwinds with strings. (Membership by audition). *1 hour per semester*

Mu165-166; Mu265-266; Mu365-366; Mu465-466 Brass Ensemble—Practical experience in ensemble playing for such groups as trios, quartets and quintets of various instrumentation. (Membership by audition). *1 hour per semester*

Mu195-196; Mu295-296; Mu395-396; Mu495-496 University Band—Rehearsals and public concerts in the University Band. Membership by audition. Attendance at all rehearsals and public concerts obligatory. *1 hour per semester*

Mu345-346 Chamber Music—Sonatas, trios, quartets, etc., for piano, strings and other combinations. Emphasis is placed on the Seventeenth and Eighteenth Centuries in the first semester, and on the Classical period in the second semester. *1 hour per semester*

Mu445-446 Chamber Music—Continuation of Chamber Music 345-346. Emphasis is placed on the Romantic period in the first semester, and on the Modern period in the second semester. *1 hour per semester*

Academic Courses Required for Various Degrees in Music

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Bulletin of College of Arts and Sciences.

Administrative Procedure •

Admission and Registration

Method of Admission—Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination—The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace notation, keys, scale construction in both Major and Minor modes and intervals.

According to the results of the examination the student would be: a) admitted b) not admitted c) on probation d) given advanced standing.

On Probation—A student may be admitted on probation for the first semester with the provision that a report be given by the teacher stating whether the student will be eligible to continue.

Upon the advice of the Dean, the student with insufficient preparation will be required to take extra curricular subjects. (preparatory)

Advanced Standing—Advanced standing in certain courses may be given only after examination and at the discretion of the Committee on Admissions. Advanced standing carries no credit unless the subject matter has been taken under instruction at the college level. Advanced standing carries no quality points. Advanced standing does not diminish the quantity or quality of work to be accomplished for a degree or a certificate. A minimum of 128 semester hours distributed over eight semesters earned at Loyola University will be required for graduation in addition to any amount of advanced standing granted to the applicant.

Classification of Students

Students in the College of Music are classified as follows:
Full Time Students—Students who are candidates for a degree and who take twelve or more semester hours per semester.

Part Time Students—Students who are candidates for a degree but who take fewer than twelve semester hours per semester.

A student is considered a Freshman until he has earned 24 semester hours of credit applicable to a degree in the Loyola College of Music; a Sophomore when he has earned 24 such semester hours; a Junior when he has earned 56; a Senior when he has earned 92.

Special Students—Students who are not working towards a degree but who are taking lessons in Applied Music or courses in the Theory of Music. Special students get no college credit for their work.

Attendance

Indiscriminate absences from all classes or from individual lessons are not conducive to efficient work on the part of the student. Such irregular attendance impairs the progress of the class and is objectionable to the teacher. Necessary or anticipated absences should be declared to the instructor before hand. Unforeseen absences are to be explained to him very soon after the absence has occurred and be properly attested.

The faculty will enforce definite sanctions for all absences. *A system of lowering the semester grades of careless students will be applied,* the penalty levied will be commensurate with the number of

absences. A summary dismissal from a class will be enforced, if in the judgment of the instructor the student is incapable of continuing his work. Such a condition will be considered to exist when the number of a student's absences in a course equal twice the number of semester hours earned in that course plus one. However, the concurrence of the Dean is necessary for such dismissal.

Tardiness is almost as objectionable as absences. Students guilty of repeated tardiness shall be subject to the same regulations and sanctions as applied to absences.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide to help to foster that gentlemanly conduct which is presupposed in every Loyola student.

These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

Examinations and Grades

1. At the end of each half semester, examinations are given in each course.

2. Regular or special students expecting to validate their credits in Applied Music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations.

3. Grades are reported as follows: "A," excellent; "B," very good; "C," good; "D," merely passing; "F," failed; "FE," failure because of excessive absences; "W," withdrawal from subject course with permission; "WF," failure because of withdrawal from subject course without permission.

Official grades are expressed in letters, not numbers. The numerical values of the letters used are as follows: A—93 to 100; B—85 to 92; C—77 to 84; D—70 to 76; F—0 to 69.

In all oral and applied examinations the final grade will not be given by the teacher, but by the special committee of examinations appointed by the Dean. This grade will consist of the 40% computed in the system of grading in the University.

4. Quantity of Work—It is the responsibility of the student to advance at such a rate as to complete the appropriate degree program in four years. To do so it will be necessary for the student to carry at least 32 and, for some of the programs, more than 32 semester hours per year. On account of the scope of some of the curricula and of the fullness of some of the yearly programs, failure in one or more courses will generally mean a prolongation of the time required to complete the curriculum to four and a half or five or more years.

5. Quality of Work—A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work. This standard of excellence is measured by his marks and by the quality which they indicate. No student will be graduated unless he has earned a minimum average grade of "C" in all the courses of study which he has pursued above the level of the secondary school. In terms of quality points the student must have as many quality points in college courses as he has semester hours in which he has enrolled.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F," no credit is given, but the number of semester hours in courses in which the student has enrolled and one quality point for each semester hour of a course in which "F" is received is subtracted from the total number of quality points earned by the student in computing the student's standing and his quality point ratio.

6. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of examination.

7. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned is considered as the equivalent of one-half of one semester.

8. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examination. In subjects such as ear training, sight singing, dictation, ensemble, etc., where little outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60) minutes individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular aca-

demic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

9. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student may be ready for the senior recital the following year.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined in the detailed programs of studies. This curriculum is normally achieved at the rate of thirty-two or more semester hours a year.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have demonstrated in public recital his ability to sing or to perform in a satisfactory manner upon his major or principal instrument.

5. Comprehensives required in all degree programs.

6. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the date of graduation.

Tuition

Fees are paid in two installments during the scholastic year. Any other arrangement for payment must be made before the completion of registration with the Treasurer of the University.

Students will be taxed for excessive breakage or destruction of University property. The decision covering each case will be made by the University.

Unless a student's indebtedness is paid in full, no transcript of credits or record of work will be released by the University.

A student carrying fewer than twelve semester hours of work is a part time student.

For accredited teachers who are actually engaged in teaching, the tuition fee is $15.00 per semester hour. To obtain this rate the teacher's certificate and an official statement of actual employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are $10.00 per semester hour.

Refunds

It is the sole duty of the individual student, in case of interruption of courses, to make formal application to the finance office for refunds, which will be made as follows:

Within first week of semester.....80%

One week to three weeks of semester.....60%

Three weeks to five weeks of semester.....40%

No refunds after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons, or fails to pass in prescribed or elected courses. Refund policy applies only to tuition and basic fees.

Special consideration regarding refunds will be given to students who either voluntarily joined the Armed Services or are drafted.

Student Housing—The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Dean of Students.

The following are the fees in the College of Music:

FOR FULL TIME STUDENTS

Tuition and basic fees (per semester)	$200.00
Matriculation fee	5.00
Late registration fee (per semester)	5.00
Graduate Record Examination Fee	15.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00
Observation and practice teaching fee	75.00
Late or condition examination fee	2.00
Transcript (after first)	2.00
Locker rental	1.00
R.O.T.C. deposit (refundable)	25.00
Courses in the College of Arts and Sciences per semester hour	5.00
*Rental of piano for practice (maximum 3 hours daily)—per year	10.00
*Rental of organ for practice (maximum 2 hours daily including instruction time—per year	30.00
*Rental of brass, woodwind and string instruments, per year	5.00
Science laboratory fee (per semester)	15.00
Applied music major instrument or voice, per semester	$90.00 to 105.00
Applied music, class instruction, per semester	45.00
Applied music, minor instrument or voice, private instruction, per semester	90.00
Diction, thirty one-half hour lessons, per year	75.00
Books (approximate)	50.00
Sundries: mouthpieces, reeds, etc. (approximate)	20.00
Opera Workshop, per year (one hour class)	150.00

The tuition and basic fees include registration, tuition in the College of Music, library, subscriptions to the Maroon and Wolf, athletics, forum, physical education and certain other student activities.

In applied music for fifteen or eight one-half hour lessons, the fee will be proportionate to the fee mentioned above.

PART TIME STUDENTS

Tuition per semester hour	$ 15.00
Registration per semester	5.00
Matriculation	5.00
Science laboratory fee (per semester)	15.00
Observation and practice teaching	75.00
Late or condition examination fee	2.00
Transcript (after first)	2.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00

The matriculation fee is charged only at the time of a student's first registration in the College of Music.

The graduation fee and the cap and gown deposit are paid by Seniors one month before graduation. The cap and gown deposit will be refunded in full provided the cap and gown are returned in good condition immediately after graduation. If they are returned more than two months after graduation, only $10.00 will be refunded.

The late examination fee will be charged for any examination taken after the date asssigned for it, nc matter what the excuse may be. Except for sickness no late examination will be given unless permission is obtained from the Dean prior to the regularly scheduled examination.

*It is requested that all instrumental practice be done in the College of Music under the supervision of the Moderator. unless excused by the Dean.

Loyola Concerts

Faculty

1960

October 17—JOHN COLE WILSON, Baritone

1961

January 23—JANET SITGES MARTIN, Pianist

March 13—EUGIE PASSERA and ELIZABETH SCHWARZ, Two-Piano Recital

May 1—MARY TORTORICH, Lyric Soprano

Loyola Salon of Music

1960

November 21—OPERATIC RECITAL

1961

March 6—SOLOISTS, LOYOLA MOTET CHOIR and LOYOLA BRASS ENSEMBLE

April 24—SOLOISTS and OPERA WORKSHOP

Student

1960

September 12-13-14—OPERA WORKSHOP

November 13—BRASS CHOIR

November 18—JAMES DOYLE, Pianist

November 20—CHRISTINE CHRISTMAN, Pianist

December 3—JOAN MAY, Pianist

1961

January 3—LLOYD ROESCH and WILLIAM KELLY, French Horn

January 9-10-11—OPERA WORKSHOP

January 12—ADRIENNE GUEYMARD, Pianist

February 21—JAMES ASSENHEIMER, Clarinetist

March 12—EASTER CONCERT, Brass Ensemble

March 14—TRUMPET STUDENTS

April 4—FRANK BIONDO, Pianist

April 11—RUTH ANN RETIF, Pianist

April 11—JOAN COTTON, LINDA LIGHTCAP, Flutists

April 16—WANDA HAIGHT, Harpist

April 18—COMPOSITION CLASS

April 27—EUCLID HART, Pianist

May 8-9-10—OPERA WORKSHOP

May 21—JAMES ASSENHEIMER, Clarinetist

Loyola University Band

GEORGE A. JANSEN, *Director*

CONCERT BAND

1960-61		
September	6	Convocation in Field House
October	5, 6, 8	N. O. Opera Association
October	8	Royal Orleans Hotel Opening
October	10	United Fund Program
October	19, 20, 22	N. O. Opera Association
November	16	Charity Hospital Concert
December	6	Basketball Game
December	8	Talent Night, Loyola University
December	9	Homecoming Game
December	15	Basketball Game
December	17	Basketball Game
December	19	Basketball Game
January	5	Basketball Game
January	13	Basketball Game
January	14 & 15	Band Concert Loyola Field House
January	26-29	Band Tour (4 days) to Opelousas, Alexandria, Shreveport, Natchitoches, Baton Rouge and Donaldsonville
February	1	Basketball Game
February	3	Basketball Game
February	7	Basketball Game
February	20	Basketball Game
February	28	Basketball Game
May	8 & 9	Band Concert, Loyola Field House, Dr. Frederick Fennell, Guest Conductor
May	23	Award Day, Loyola Field House
May	31	Graduation Ceremonies

BRASS ENSEMBLE

November	13	Concert in Baton Rouge, Louisiana
December	11	Concert at Church of the Annunciation
December	13	Carol Sing
March	1	High School Tour
March	6	Concert, Loyola Salon, Marquette Auditorium
March	12	Sacred Concert, St. Louis Cathedral
May	19	Concert in N. O. Public Library for Friends of Public Library

CAMPUS CAPERS

September	10	Freshman Hop
October	21	Sen. McCarthy Rally
October	27	Marine Hospital Show
November	29	Noon Pep Rally
December	8	Talent Night, Loyola University
April	14	High School Day
May	20	Loyola University Athletic Banquet
April	18	President's Reception for N. O. Spring Fiesta

Television

WYES-TV	
Dec. 1960	BRASS ENSEMBLE and CHORUS
WWL-TV	
April 1961	BRASS ENSEMBLE
May	LOYOLA CONCERT BAND

Awards

1960-1961

Werlein Awards (Upon Faculty Recommendation)

Harp—WANDA HAIGHT

Brass—*JOSEPH HEBERT*
Honorable Mention AL ZANSLER
LYNN GELPI

Woodwind—JAMES ASSENHEIMER
Honorable Mention ARTHUR KNIGHT

Piano—CHRISTINE CHRISTMAN
Honorable Mention RUTH RETIF
JAMES DOYLE

Service Award—LLOYD ROESCH
Honorable Mention RUTH RETIF
SANDRA McDOUGAL

Phi Beta Awards

Highest Average—SR. MARY HILARY SIMPSON, O.P.

Service Award—CARROLL LASCOLA

Who's Who in American Universities and Colleges
CHRISTINE CHRISTMAN
SR. MARY HILARY SIMPSON

Degrees Conferred

MAY 31, 1961

Bachelor of Music

JOHN COLE WILSON

Bachelor of Music Education

JAMES BYRON ASSENHEIMER
GILBERT GERARD LEONARD
ADRIENNE HELEN GUEYMARD
SR. MARY HILARY SIMPSON, O.P.

JESUIT EDUCATIONAL ASSOCIATION

Edward B. Rooney, S.J., President
49 East 84th Street, New York 28, N. Y.
Edward A. Doyle, S.J., Regional Director
Loyola University, New Orleans 18, La.

American Jesuit Colleges and Universities

ALABAMA
SPRING HILL COLLEGE, SPRING HILL

CALIFORNIA
LOYOLA UNIVERSITY, LOS ANGELES
SANTA CLARA UNIVERSITY, SANTA CLARA
UNIVERSITY OF SAN FRANCISCO, SAN FRANCISCO

COLORADO
REGIS COLLEGE, DENVER

CONNECTICUT
FAIRFIELD UNIVERSITY, FAIRFIELD

DISTRICT OF COLUMBIA
GEORGETOWN UNIVERSITY, WASHINGTON

ILLINOIS
LOYOLA UNIVERSITY, CHICAGO

LOUISIANA
LOYOLA UNIVERSITY, NEW ORLEANS

MARYLAND
LOYOLA UNIVERSITY, BALTIMORE

MASSACHUSETTS
BOSTON COLLEGE, BOSTON
HOLY CROSS COLLEGE, WORCESTER

MICHIGAN
UNIVERSITY OF DETROIT, DETROIT

MISSOURI
ROCKHURST COLLEGE, KANSAS CITY
ST. LOUIS UNIVERSITY, ST. LOUIS

NEBRASKA
THE CREIGHTON UNIVERSITY, OMAHA

NEW JERSEY
SAINT PETER'S COLLEGE, JERSEY CITY

NEW YORK
CANISIUS COLLEGE, BUFFALO
FORDHAM UNIVERSITY, NEW YORK
LEMOYNE COLLEGE, SYRACUSE

OHIO
JOHN CARROLL UNIVERSITY, CLEVELAND
THE XAVIER UNIVERSITY, CINCINNATI

PENNSYLVANIA
SAINT JOSEPH'S COLLEGE, PHILADELPHIA
UNIVERSITY OF SCRANTON, SCRANTON

WASHINGTON
GONZAGA UNIVERSITY, SPOKANE
SEATTLE UNIVERSITY, SEATTLE

WEST VIRGINIA
WHEELING COLLEGE, WHEELING

WISCONSIN
MARQUETTE UNIVERSITY, MILWAUKEE

Loyola University Bulletin

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Loyola University

Incorporated April 15, 1912. Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Loyola University College of Music

6363 St. Charles Avenue

New Orleans 18, Louisiana

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